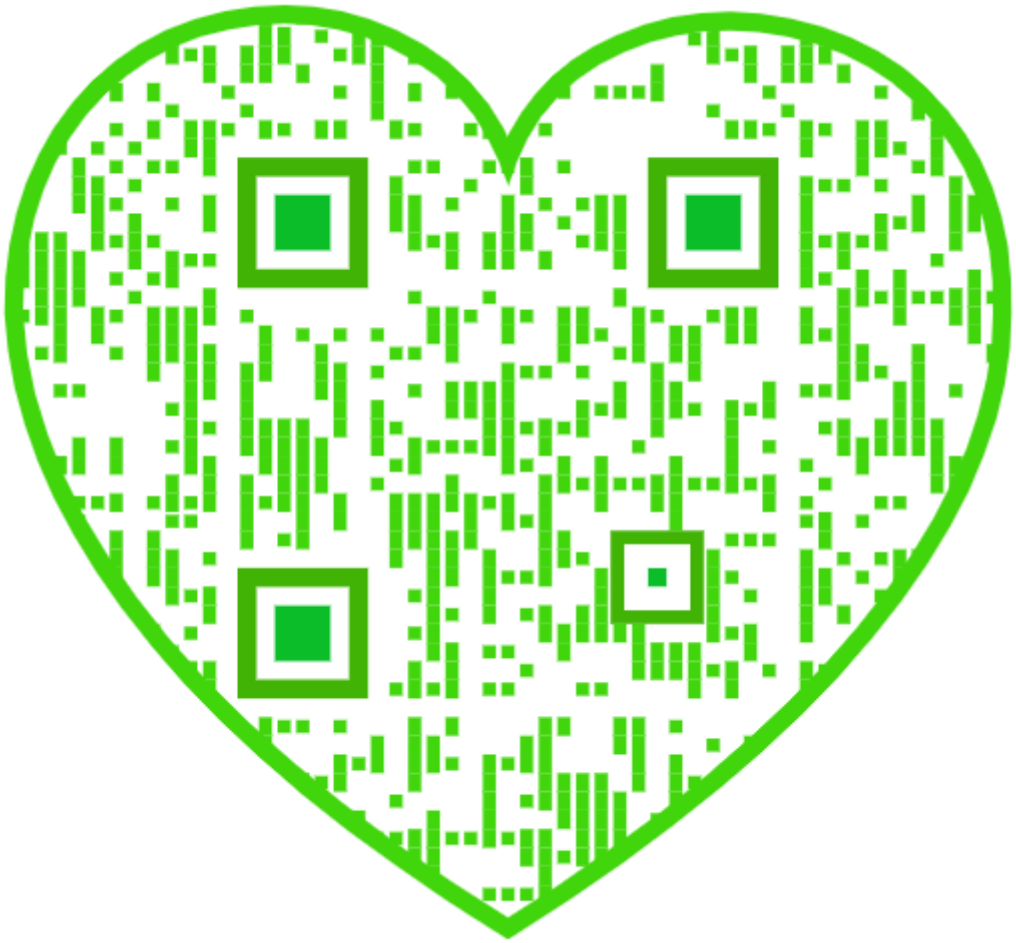

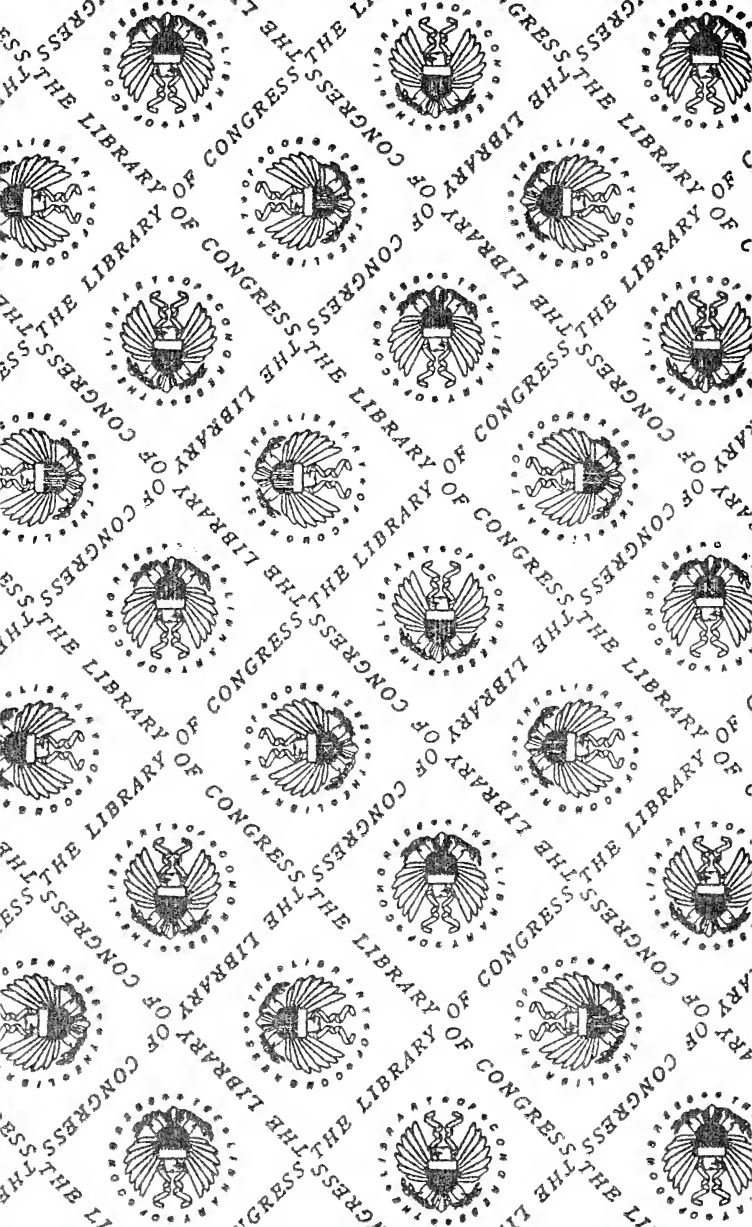
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The Secret of Successful Tailoring

By EDWARD WATKINS

NEW YORK
THE MORSE-BROUGHTON CO.
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PREFACE

HIS little handbook is compiled from the series of twelve articles on "The Secret of Successful Tailoring" which were published monthly in L'Art de la Mode, concluding in the April (1910) number. The author, Mr. Edward Watkins, who was formerly with the Mrs. Osborn Company, is now recognized as one of New York's most distinguished tailors and an authority on the art of tailoring and dressmaking. Mr. Watkins writes from his wide experience in a way that gives practical information of inestimable value to the ambitious tailor and dressmaker, as well as to the woman who makes her own clothes. No new or essential point on this interesting subject has been overlooked, and we believe the chapters present the clearest, most accurate and most condensed work on the subject ever published.

While the articles were appearing serially in the magazine, readers of L'Art de la Mode were encouraged to write personally to Mr. Watkins, who cheerfully solved for them any puzzling problems. Many of these questions and their

answers have been incorporated in this handbook, as we believe them to be of general interest to those who now study the book for the first time.—EDITOR L'ART DE LA MODE.

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THE SECRET OF SUCCESSFUL TAILORING

CHAPTER I.

THE CHOICE OF MATERIAL AND DESIGN

HEN ordering a suit, the first thing considered is the material, and to this subject the present chapter will be mainly devoted. Impress upon your customer the importance of using the best materials when she is considering a tailored suit.

Here you must depend upon good workmanship, the cut, and material to give the desired effect of smartness.

The average woman thinks a good tailored suit should wear longer and give more service than she would expect from three gowns, and if you remind her that it costs just as much to make up a poor material as it does a good one, the chances are that she will not hesitate to pay the ten or fifteen dollars more you must ask for the better suit, especially as she and not you will receive the full merchandise value of the additional charge.

Materials that are obviously cheap are not worth the attention of the tailor who desires to turn out first-class work. Avoid every suiting that is not all wool and of the softest kind. It may be loosely or closely woven. The cheaper suitings are often made in the best designs and are most alluring when the difference in price is considered, but they contain cotton or a poor quality of wool, and although carefully sponged and shrunk before cutting they continue to shrink each time they go under the iron. Much altering is the result and you almost lose confidence in your own fitting because of the "queer puckers" that are so much in evidence and are so hard to explain.

The next thing to be considered is the purpose for which your customer intends the suit.

If for town walking, the rough, mannish woolens, plainly tailored, are considered the best form. A small amount of braiding, on such a suit, is not a breach of good taste, and where your customer's wardrobe is limited and a fancy tailored suit for afternoon wear is not available the braided, plain suit may be used on semi-formal occasions where the strictly tailored suit would be more or less out of place. For afternoon wear, the high finished cloths are most desirable.

These later materials lend their glossy sur-

faces and soft folds most admirably to designs that are as elaborate and ornate as the customer's tastes and requirements demand. Of course, if the suit is elaborate the skirt should be trailing, but one sees at present a large number of women wearing very fancy and much ornamented coats over short skirts. The combination, however, is not a happy one, according to the writer's way of thinking.

The design of the contemplated suit should next receive consideration. Becomingness, rather than prevailing fashions, should influence the selection, for no suit or gown that is unbecoming can be smart or stylish. Study the individual requirements of your customer, emphasize her good lines and coloring and strive to conceal those that are not good. If she desires something that you know will not be becoming or appropriate, don't hesitate to tell her so. Obtain her confidence by demonstrating your ability to make her gowns more becoming than she has ever had them made before. Guard against over-elaboration. Simplicity is much more effective and you will find it represents the highest development in the tailoring and dressmaking art.

Here, in the selection of the design, you will find your greatest opportunity for artistic development.

Remember the manufacturers can offer the smartest materials, embroideries and designs, but they can't offer "individual" gowns. By this I mean gowns that are designed for, or adapted to, a given personality.

That is why your customers pay you more for your suits and gowns than they would have to pay for a ready-made garment in the shops, and if you don't give them more for their money, in an artistic way, than they get there, you may be assured that it is only a question of time when they will join the ranks of those who buy ready-to-wear garments.

SPONGING.

The material and design having been selected, attention should next be directed toward the careful shrinking and sponging of the material, for if this part of the work is not carefully done much trouble results later on in the construction. It usually appeals to one as of minor importance, but it is not. If the sponging is not properly done at the beginning, it is more than likely to cause much trouble, not only to the tailor, who will have to spend much time making alterations made necessary by the goods shrinking while being pressed in the later stages of construction, but the customer as well will be annoyed by her suit losing its shape if she hap-

pens to wear it on a damp day or be caught in the rain. The shrinking qualities of all kinds of goods used in tailor work should positively be eliminated before the shears are used.

Different materials should be treated according to their various needs. Broadcloth should be shrunk by steam. On a well padded table, the larger the better, spread two thicknesses of the cloth and over this lay a thick cotton cloth that is quite wet. With a rather hot iron, press this wet cloth, forcing the seam down and through the broadcloth, and continue this process until the cotton cloth or sponge rag is nearly dry. Next remove the sponge rag and with your iron, which by that time will not be too hot, press your broadcloth until it is quite dry, and there will be very little "shrink" left.

Cheviots, serges and all worsteds that are made without a glossy finish should be shrunk by being rolled on a board with a wet cloth between the folds.

Unbleached muslin, a yard wide, makes the best shrinking cloth, because it is wide enough to extend beyond the edges of the woolen, and all parts therefore receive an equal amount of moisture. It should remain rolled in the wet cloth for about two hours, after which it should be pressed until it is dry. Use irons that are only moderately hot, for the shrinking will be

more complete if the pressing is done slowly. If broadcloth is sponged this way the glossy finish is much impaired and the beauty lost. Broadcloth does not shrink as much as the average woolen; the steam process above described is therefore sufficient, but is not effective enough for the other suitings. Linens that are intended for tub suits should be immersed in water and dried in the open air. Repeat this treatment two or three times, for linen shrinks more while it is drying than when it is in the water.

Before it is entirely dry, after wetting it for the last time, linen should be pressed smooth with moderately hot irons. The average linen suiting can remain in water overnight without injury. While the drying is taking place, care should be taken not to have too strong a light on the linen, for the best dyes are sometimes damaged if left in a very bright light for any length of time.

CHAPTER II.

FIRST FITTINGS

HEN taking measures, stand behind and not in front of your customer. You will find it much more convenient and comfortable than taking measures from the front. And just here I cannot refrain from saying a word about "systems," for I am sure that at present there must be many tailors and dressmakers who are not satisfied with the quality of work leaving their workrooms, and, in an effort to improve their work, are asking themselves, just as I did a few years ago, if there is not some system with which they can cut garments that will not require alterations.

It must always be borne in mind that no matter how accurate your system, no two materials stretch or work up the same. If your material would not "stretch" or "give" any more than paper, then it would be a mechanical possibility to draft a perfect-fitting pattern, but mathematics cannot always make allowances for the different ways different materials stretch and "work up."

If six coats are cut by one pattern, in various

textures, no two will require the same alterations. That means that no matter how good your pattern is, there will be a certain amount of fitting necessary when the garment is tried on.

Let your study therefore be devoted to your fittings and not to the defects of your "system."

I know one very successful cutter who does not have a stitch in the coat when it is first fitted. He cuts the coat by a well-shaped pattern, allowing about one-inch seams, and with the various pieces on his arm goes down to the customer, on whom he pins the several parts in about the position they should go. After these are placed he pins the seams together. If a seam does not run in the right slope or direction, it is a small task to remove a few pins and re-pin the seam where it should be.

When one-half of the coat is put together in this manner, his first fitting is completed, and the other side of the coat is made like the first part, the canvas or cambric is put in the front of the coat, the sleeve is basted in, and when it is next put on the customer there are fewer alterations necessary than in any garment I ever saw that had been cut by a pattern drafted by a "system."

The reader may think that the cutter I refer to is exceptionally expert, and so he is. But he has not studied nearly as hard as the tailor who has been trying to draft a perfect-fitting pattern for

each coat he cuts. If you have a "system" with which you can make a well-shaped pattern, use it by all means, but let the most of your study be devoted to the actual fittings. The following method of pattern making and construction, which is at present employed in my own establishment and is the same I used when I was personally doing the cutting and fitting for more than half a hundred tailors at the Mrs. Osborn Co., is undoubtedly the safer and more economical plan.

The first fitting of a coat should be prepared in unbleached drilling, which does not stretch and has about the weight of the average suiting.

Only one-half of the coat is required and it should be pinned together and not basted.

To cut this drilling fitting, a great number of measures are not necessary; in fact none is really required if you will give your eye a chance to do the work the average cutter requires of his tape-line.

A glance will tell you that your customer is about the size and general build of Mrs. A. or Mrs. B., whose patterns you have. Better still, buy a good pattern from some pattern house which is recognized as an authority on lines and proportions. Then by this pattern cut your drilling fitting, making it a little larger or smaller as you think the case may require. The cutting

and pinning together can be done in from five to ten minutes, and the customer would usually rather wait this time for a fitting than come again. In my own establishment we keep a number of these canvases prepared, in small, medium and large sizes, so that when a customer places an order we are instantly prepared to give the first fitting. This saves a great deal of time to both customer and tailor.

The drilling should now be fitted just as carefully as if you were fitting the coat proper. Study the lines, improve them every place you can. Try the seams in different positions if there is any doubt in your mind as to where they should be. Look it over and over again until there is nothing you can improve. Study to emphasize your customer's best lines and to cleverly conceal any that are not so good. Mark the size, shape and length of the lapels and fit a canvas or crinoline back collar if there is to be one. Fit a drilling sleeve, getting the proper length and width; in fact, get every line and detail, at this drilling fitting, that you possibly can, for it will save much time later and we all know that time is money.

Next carefully mark with colored chalk the position of every pin; the waist line, which you have indicated while the pattern was on the customer; cross marks at the shoulder seam to show

the exact place that the front joins the back; and the length of the coat.

In taking the pattern to pieces, remove the pins from the shoulder seam first. Spread the pattern out so that the armhole lies flat on the table. While in this position, mark the armhole, the size of which you indicated at the fitting.

After this remove all pins from the drilling and press the pieces flat. Lay one piece at a time on a press board, the cloth surface of which prevents slipping as would be the case if you attempted to work on a smooth table, and with colored tailor's chalk, the edge of which is sharpened, draw a line through the row of dots you made where the pins were.

When this has been done to all the various parts, the pattern should be trimmed, cutting exactly in the marks you have made so that the edges of the pattern have no seams allowed.

The above described process will give you a pattern that no "system" can equal, for the lines have been taken from the person who is to wear the garment, and not from a square, chart or tape line.

You can readily see how naturally you are making "individual" garments, and as I said in the last chapter, this is what you must do if you desire to protect your trade from the temptations of the manufacturer of ready-to-wear clothes.

First fittings for skirts should be done in the same manner that I have described for coats, only instead of using drilling, cambric, which costs less, may be employed.

With a little practice, you can hang a cambric, take up the darts, mark the waist line and get the length to the floor by simply marking with a lead pencil, all in less than five minutes and the alterations necessary when the skirt is tried on should be very trifling. Don't try to get the length of a walking skirt at the first fitting. When the belt is basted on at the second fitting, and is not to come off or be disturbed any more, then the length may be taken in a manner that will be described in the next chapter.

CHAPTER III.

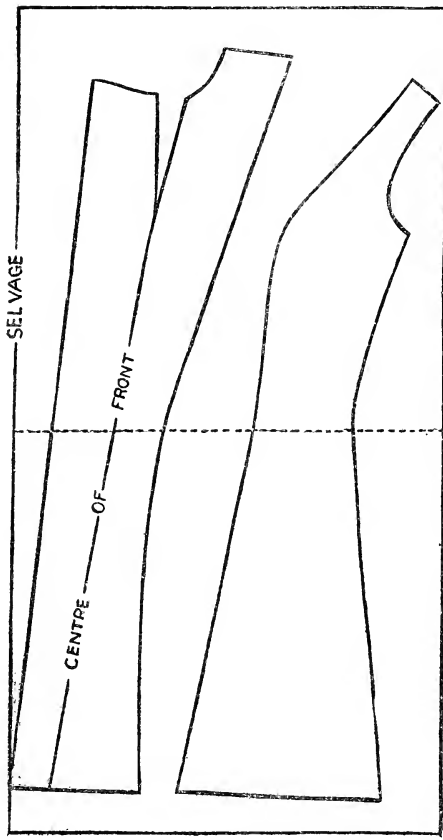
CUTTING

UTTING is the next logical subject to discuss, and to this subject the present chapter is devoted. In laying the patterns on the cloth or other material that is to be cut, much care is required to get each piece on the proper "grain" of the goods. If the coat is to have all the customary seams, the back and underarm pieces should be cut with the straight of the goods running through the center, so that each edge is slightly bias.

The next two pieces, which form the fronts of the coat, should be cut so that the cross grain of the material has a decided downward slope, as indicated in the illustration on page 20. If your goods is cut on this grain, and is otherwise properly fitted, the fronts will not fall open when the coat is unbuttoned.

That is one of the best tests you can make. How many coats have you ever seen that would not fall apart when they were unbuttoned?

It can be prevented by cutting as I have described. But this is not the only advantage



gained, for you will find, especially in checked or striped goods, that the lines are vastly improved.

The figure is, in effect, tilted forward, while the opposite tendency is noticeable when the front of the coat is cut on a straight edge of the goods. What is true of the coat is also true of the skirt. Take, for instance, a five-piece skirt (which is one of the very best for walking models and may be varied in detail in a hundred different ways). The proper and customary way to cut the front and back gores would be with the straight of the goods through the center of the gore, but what a world of difference may be produced by the manner in which the side piece is cut.

If the straight of the goods is put to the front, and there joins the front gore, the side piece must naturally be bias at the back, with the result that the skirt falls to the front, giving an ugly flare at the sides and a most unbecoming "skimpiness" or lack of fulness at the bottom of the back; it makes the wearer look as if she were standing very badly, and the longer it is worn the worse it will look.

If the straight of the goods is put through the center of the piece, an improvement is at once noticeable, but it is far from being satisfactory yet.

But if the straight of the goods is put to the back, joining the back gore, and with the bias joining the front piece, the effect is almost magical.

The woman with large hips looks slender, and she has a "poise" that could not have been obtained in another shaped skirt. From this it must not be inferred that the slight girl would appear at a disadvantage if she wore the same shaped skirt, for there is a principle involved, and it applies in general in the cutting of both coats and skirts, and to all sorts of figures.

An ordinary gored skirt is much improved if the cross grain of the goods runs slightly down toward the front. Both edges of the gores should be slightly bias, but the front edge should be a little more so than the back. Sleeves, for a plain tailored coat, should be cut on the same principle—that is, so that the cross grain runs down slightly toward the front.

A very economical method of estimating the amount of material required for a suit or gown is possible when the canvas and cambric fittings are used, for after the patterns have been prepared, a "layout" may be made (on the floor if your table is not large enough), care being taken to keep the patterns confined to a space that is the width of the goods to be cut. In this way you can ascertain the exact quantity of material required and not have to "guess" you need so many yards "but to be on the safe side, I think I will get an extra yard."

These "extra" yards, in the course of a season,

amount to a considerable sum; certainly much more than enough to pay for all the cambric and drilling that you have used in the preliminary fittings. The garments having been cut, allowing about a three-quarter inch seam, the edges of the pattern should be carefully marked with tailor's chalk (and the edges of the chalk should be kept sharp in order to make a clean, sharp line), after which the pattern may be removed from the goods. "Thread marking" is the next process, which is done by laying the two pieces flat on the table (I say "two pieces," for, of course, the material was cut on the double), and with double basting thread take deep, clean stitches directly on the chalk line and about a quarter of an inch apart. Instead of drawing the thread tight, each stitch should be left loose, so that it will make a little arch about a quarter of an inch high.

After this, the edges of the two pieces should be most carefully pulled apart as far as the loose stitches will permit; then, with your shears lying between the two layers of material, cut the threads in the middle. These ends are then trimmed off, close to the goods, and the garment is ready to be put together, for, of course, the object of "thread marking" is to get an exact duplicate of the lines of the pattern on both pieces of material. Another method, somewhat

quicker, but not at all in favor with first-class tailors, is to turn the pattern over and mark the second piece with chalk just as the first piece was marked.

The coat is then put together by the chalk marks instead of the thread marks. Personally, I think this way all right where the lines are long and loose as they would be in an evening wrap, but for accuracy the thread marking is the most reliable.

When basting a coat together, start at the waist line and baste down. Then come back to the waist line and baste up. When stitching, sew down one seam and up the next. That is, one seam should be stitched down and the corresponding seam on the opposite side of the coat should be stitched up, the object being to prevent the possibility of a twist in the coat, which you will be glad to avoid if it has ever been your misfortune to encounter such trouble. After the stitching is done, remove the basting threads and press the seams open.

If it is desired to keep the coat very soft, use cambric instead of canvas for the fronts of the coat. In either case, cut the cambric or canvas on the same grain of the goods as the outside part is cut, or a trifle more bias is sometimes desirable.

This cambric or canvas should be seamed up

separately from the outside, the seams pressed open, after which it is ready to baste in the outside part of the coat.

When this is done, the coat is ready for a fitting. Exactly the same processes I have described for coats should be followed in the making of a tailored skirt. Very few walking skirts have any lining; sometimes a silk drop skirt, entirely separate from the outside, is made to go with the suit, while some of the recent importations show a lining made in the skirt. In this latter case, the outside part of the skirt is seamed up entirely separate from the lining, after which the lining is fitted in and felled just as you would put in the coat lining.

This sort of lining in a skirt is highly desirable when the skirt is a plain or gored one, but it does not give such satisfaction when the skirt has plaits, for the lining would prevent the plaits from lying in close, sharp folds if it was put in every plait. While the skirts intended for walking purposes have been very plain for the past season or two, the newer models show a decided tendency toward plaits.

CHAPTER IV.

SECOND FITTINGS.

HEN the coat is tried on the customer for the second time, the front edge should be turned in and basted; the bottom should be turned up and basted; all seams, except the under-arm and shoulder, should be stitched; a bias piece of thin, loosely woven, French canvas should be in readiness for the collar fitting; the seams of the sleeves should be stitched, gathered at the top, and properly turned up at the bottom, but not basted in the coat, and you should have a feeling, born of the painstaking effect you should have put in the former fitting, that there will be very little alteration required.

Having put the coat on the customer, allow the fronts to lap in a comfortable and easy manner, and pin them in this position. The material of the coat, being usually of a looser weave than the cambric or drilling pattern which you fitted, stretches a small amount, and the fronts of the coat, consequently, may not lie as close to the figure as they should. If such is the case, open the shoulder seam and move the front of the

coat closely to the figure, after which pin your shoulder seams together. It is well to fit both shoulders at this fitting, care being taken that the two fronts join the back of the coat at the shoulder seam in relatively the same position, for the shoulders of the average person are slightly different. One shoulder may be higher than the other, or the shoulder joint may be placed farther front on one side of the body than on the other, but in either case it is best to fit both shoulders in order to have the coat drop squarely from the shoulders or "balance" properly, as many tailors refer to the matter.

If your customer has very sloping shoulders, or is round-shouldered or stooped, do not attempt to fit the coat too closely around the armhole, but rather leave it loose, and build it out with several layers of cotton wadding basted together. This pad is to be sewn in the coat before the lining goes in.

This will greatly improve the appearance of the shoulders, making them look less sloping, and the person with the round back is made to look more erect.

The same principle holds good in fitting the front of the coat. If your customer is hollow in front of the arm, instead of fitting the coat closely, leave it a bit loose, so that the line from the shoulder to the bust is straight.

Then if there is too much fulness, build it up with wadding. It is often desirable when planning for wadding to experiment a little in an endeavor to ascertain what the finished effect will be, and a bit of crumpled tissue paper placed inside the coat where the wadding is to be used, will show both the customer and the fitter what result the padding will produce. The armhole of the coat should receive your most careful attention. It should be just as small as the customer can comfortably wear it, especially when the sleeve is to be small, for you cannot make a small sleeve look well if the armhole is too large.

A small armhole also gives greater freedom of the arm, for it is obvious that if the armhole is cut out too much, the sleeve will drag the coat upward when the arm is raised. The coat should be a little higher at the back of the armhole than it is in the front, and keeping the coat high in the back will greatly assist you in fitting a sleeve that will permit the wearer to bend her arm and move forward her elbow without an uncomfortable drag in the back where the sleeve joins the coat.

The "gentleman's" collar, regarded by the average tailor and dressmaker as the most difficult part of the coat to make, is very easily

put together and fitted, if a few principles governing its shaping are understood.

Start with a piece of thin canvas about five inches wide and nine inches long, cut on a true bias, as indicated in Fig. 1.

FIG. 1

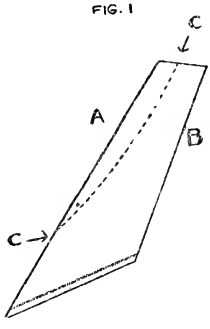
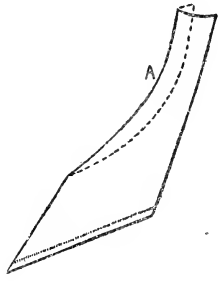


FIG. 2



(Right here I think it well to tell you that every coat should have an individual collar pattern fitted to it. Many tailors and dressmakers try to use the same pattern on different coats, and that is the beginning of many of their troubles with back collars. After you have fitted a few collar patterns, according to the directions here given, you will find that the making and fitting of the entire pattern will not consume more than two or three minutes.)

Next fold your canvas on a line that runs like the dotted line C C, Fig. 1. The edge A is to become the under or standing part of the

collar, while B is the turnover part. Stretch the edges A and B all that the canvas will permit. Your canvas will then look like the drawing in Fig. 2. Next, starting at the center of the back, pin the canvas to the neck line of the coat as indicated in Fig. 3.

FIG 3

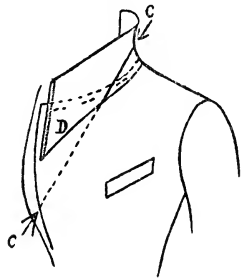
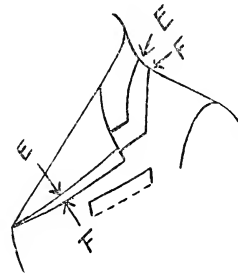


FIG. 4



The folded line of the canvas should run downward, so that if it were continued it would form the line on which the lapel of your coat turns over. Having pinned the canvas to the coat as indicated in Fig. 3, turn the collar and lapel over as shown in Fig. 4. If the collar seems too tight, turn it up again and raise or lower the forward part of the canvas (D in Fig. 3) as the case may require. After you have found the place it fits best, mark, with a piece of tailor's chalk or pencil, the line E E, Fig. 4, or any other desired shape. The line

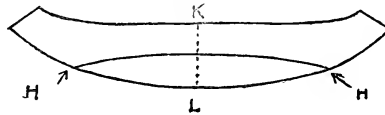
F F, Fig. 4, is the surplus goods which is to be cut away, leaving sufficient quantity for seam.

Mark the center of the back of the collar, being careful to have the line straight up and down. It is this seam that largely affects the set of the collar at the back of the neck, making it lie close to the neck or otherwise.

Next, trim your canvas in the line E, after which the edge may be stretched a little more. The pattern should now fit perfectly, and if you will follow this method, making a pattern for each coat, and fitting it on the customer, I think I can assure you that in the future you will take pleasure in this part of your coat construction instead of regarding it with dread. After the fitting, and before the canvas is removed from the coat, carefully outline where the edge of the collar pattern joins the coat, so that after you have made the collar it can be attached to the coat in the same position the pattern held. The canvas you have fitted is the pattern only, and is not to be used in the collar proper. Prepare this collar proper by cutting two pieces of canvas exactly the shape and grain of your pattern, joining the two with a seam in the center of the back; likewise cut two pieces of the coat material, on the same grain of the goods, join them with a seam in the back, after which baste the canvas and material together.

These two thicknesses should next be "padded." "Padding" in this case means the sewing together of the canvas and the cloth with stitches that are so fine as to be perfectly invisible on the cloth side.

FIG. 5

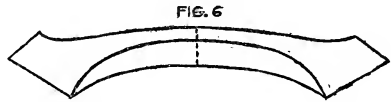


The object of this "padding" is to make the underneath part of the collar lie close to the canvas.

When the "padding" is finished, your collar will be flat and look something like Fig. 6.

The line H H, Fig. 5, should be marked with colored thread, so that there will be no chance of confusing it with other or basting threads.

FIG. 6



The edges K and L should now be dampened and stretched with the aid of a hot iron, and the collar doubled, with the canvas side outside, and pressed flat so that it will look like Fig. 6.

It is well to keep the edge K, Fig. 5, stretched a little more than seems necessary, for the finishing and stitching of the edge of the collar al-

ways draws in the edge some, and if this is not allowed for, the outer edge of the collar will be too tight when finished, producing an uncomfortable draw on the customer's neck and unsightly wrinkles.

In sewing the collar to the coat, the seam should be pressed open. The coat is often permitted to run up under the collar, but this is not correct, for when the collar facing has been attached, there will be a thick ridge where the collar joins the coat, and it is very apt to be uncomfortable to the wearer.

Don't think that the lines of the collar pattern you make must be exactly like those of the sketches shown with this chapter, for while these sketches were made from an actual coat in course of construction, you will find, as I said before, that each pattern will be a little different.

The subject of the second fittings will be continued in the next chapter, with illustrations indicating the manner in which the facings and the top of the back collar are finished.

CHAPTER V.

COLLARS, FACINGS, SLEEVES AND LINING

ONTINUING our consideration of back collars and facings, let us examine Fig. 1 (page 35), which shows a coat turned inside out before the facings have been placed.

CCC is cambric or canvas as may be desired; the line DD is a seam in the cambric, which should be cut by the same pattern used in cutting the outside or cloth part of the coat. This cambric or canvas should *not* be seamed up with the goods. The seam of the goods should be put directly over that of the cambric and sewn there. The piece of shaped cambric around the armhole is most important, as it keeps the armhole from stretching.

The line BB is where the collar and rever turn over. Note the manner in which the collar and rever are "padded," as described in the preceding chapter. The standing part of the collar may be done on the machine to make it a little more rigid than hand "padding."

When the back undercollar has been attached to the coat, as described in chapter four, the

coat is ready for the facings. Before these are actually put in place, however, a narrow piece of very thin tape (the selvage from ordinary five-cent cambric, cut about one-quarter of an inch

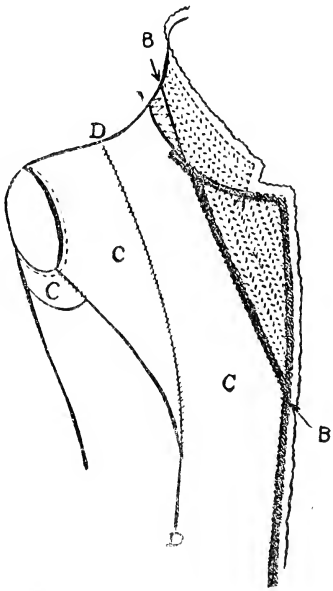


Fig. 1

wide, makes a good substitute) is sewn along the front edge of the coat as shown in Fig. 1. The object of this tape is to prevent the front edge of the coat from stretching and getting out of shape after the garment has had some wear, and it is

also used to hold in any unnecessary fulness that may be found on the front edge of the coat over the fullest part of the bust. Another tape is sewn on the line on which the rever turns over, and a little fulness may also be held in by this tape if the coat does not lie close enough to the chest, but the better way is to dispose of such fulness at the fittings so that when you come to place the tapes you will not have to depend upon them to remedy the defects of your fittings. The edges of these tapes should be firmly sewn to the canvas or cambric (care being taken that the stitches do not show on the right side of the coat), after which press and carefully inspect your work, being sure that all thread knots and wrinkles are removed so that the facings will have a smooth surface against which to lie.

The coat facing is next basted to the outside or top of the coat, with the right side of the facing next to the right side of the coat. Baste the edges firmly, so that when the facing is stitched the different materials will not creep and pucker under the machine.

The tape in the front of the coat should have been placed so accurately that the edge may be followed when stitching, which should be done from the bottom of the coat to the point A, Fig. 1.

After trimming the edges, press the seam open

and turn the facing into its proper position, again basting the edges firmly before doing the outside stitching.

Beyond the point A the facing should be turned in by hand and left basted until the collar facing has been attached. Good and thorough basting is one of the things you must depend on for "that smartly tailored effect" so deserving of admiration in first-class work and so hard for beginners or indifferent workers to obtain.

I should estimate that the proper basting of an ordinary coat requires about twenty hours' work, while the actual machine stitching does not consume more than one hour.

From this ratio you will understand how important a good workman considers the basting.

The dressmaker who uses a milliner's needle (which is very long), and takes large, loose stitches when basting tailored work, must not be surprised if her customers complain that her finished coat or skirt does not look as if it had been "made by a man."

And when such criticism reaches her ears, she should not be discouraged into believing that serious study and honest effort cannot remedy this defect, for I have often seen coats, made entirely by women, that were the equal in every way of the best work done by men. But one does not hear much about these workers for the

simple reason that there are always dozens of permanent positions waiting for the expert tailoress, or else she speedily builds up a profitable business of her own.

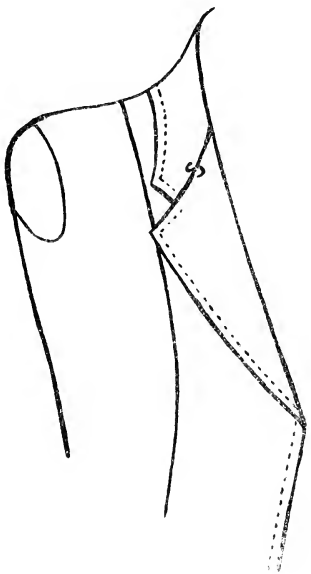


FIG. 2

If, however, she discards her long needle for a short one (they are called "betweens" or tailor's needles), with which she can take deep, firm stitches, close together, she will find that the goods is held so firmly while the machine

stitching is being done that the improvement will be noticeable to even an untrained eye, and she will have left behind one of the earmarks of the dressmaker's coat.

Therefore, *don't* slight your basting.

The facing should be ample in width so that when the coat is worn open the lining is well back from the front and shows only when the coat is out of its proper position. The inside edge of the facing should be caught to the cambric or canvas.

The collar facing is next cut by the same pattern that was used in preparing the undercollar. The edges should be stretched in the same manner, after which it is basted to the under part of the collar, the seam stitched, pressed open and turned into its proper position just as the coat facings were turned. When stitching the edge of the collar, keep it stretched as it passes under the machine, otherwise it is likely to be drawn in and the shape ruined. Where the collar facing meets the coat facing (S, Fig. 2) the edge of each should be turned under and the two blind-stitched together.

To properly put together a coat sleeve proceed as follows: the front part of the top sleeve piece should be stretched along its entire length so that when it is stitched to the under part the sleeve will lie flat on the table with the seam

about three-quarters of an inch from the front edge of the sleeve.

The object is, of course, to make the seam less visible when the sleeve is on the arm. When the back seam is properly put together, the sleeve will lie flat on the table, and before the stitching is done the sleeve should be put to this test. In cutting the sleeve, keep the back part of the under piece very high, for this will prevent that uncomfortable drag so often found in women's coats when the arm is moved forward. As I cautioned in a former chapter, keep the body part of the coat, to which the back of the sleeve is sewn, very high also.

The bottom of the sleeve is finished by turning it over a piece of bias cambric, which is first blind-stitched to the sleeve proper.

If the top part of the sleeve has more fulness than can be shrunk out, gathers are to be preferred rather than plaits. If you desire to put the sleeve in without fulness, after the manner in which a man's coat sleeve is placed, gather the top slightly and press the fulness out; then draw the gathering thread a little tighter and again press out the fulness, continuing this process until the sleeve has the proper roundness at the top.

After this kind of a sleeve has been stitched in the coat, the seam should be pressed open and

a little wadding placed under the seam. Do not attempt these plain sleeves unless the coat is cut amply wide on the shoulders, and, being wide, the wadding is necessary to keep the shoulder from having a drooped effect that is most undesirable in a tailored coat. Loose woven materials lend themselves better to plain sleeves than tighter weaves, such as broadcloths, etc. In this latter material it is very hard to make a perfectly plain sleeve, and fine gathers are safer and better looking. The coat lining should be basted in one piece at a time, holding it a little full both crossways and up and down. Another method is to stitch two or three seams in the back, tacking them to the seams of the coat; stitch and tack the dart seams in like manner, which will leave only the underarm piece to be felled in by hand. This is a little quicker than felling the entire lining, and the results are just as satisfactory, but more skill is required to do it properly.

In either case, the seams of the lining should be tacked to those of the coat. Don't overlook the value of lead weights, which should be covered with cambric, and sewn in the bottom of the coat, as far down as will permit them being covered by the lining.

These weights are also used to advantage in all kinds of linen or silk coats that are unlined,

CHAPTER VI.

SKIRT CONSTRUCTION AND FINISHING

TO obtain best results from the following suggestions on skirt construction, it will be to the reader's advantage to refer to Chapter 2, where first or cambric skirt fittings were given consideration, and to Chapter 3, in which the proper grain on which to cut the material was discussed.

Do not attempt to turn up the bottom of the skirt evenly until the band is pinned or basted where it is to remain, or, in fact, as long as there is any fitting or changes to be made on the upper part of the skirt. When the top part is in a satisfactory condition (which should be at the second fitting) and no further changes are to be made that will in any way affect the bottom of the skirt, the following method will insure you a skirt that is perfectly even around the bottom (providing you skillfully follow these directions), regardless of any difference there may be in the size of your customer's hips.

First make sure that the band is pinned to the proper tightness and then request your customer

to stand with heels together, and insist that she maintain this position during the entire time you are taking the length, for if the feet are ever so little distance apart, more weight will unconsciously be placed upon one foot than the other, and as every movement of the body affects the length of the skirt, the result will be a very uneven line around the bottom. The customer should maintain her natural position in standing.

Next, with the aid of a small box, card or block, which should rest on the floor (the block is the better on account of its weight), put a row of pins around the bottom of the skirt the height of the block from the floor. Be sure the block rests directly under where the skirt will naturally fall or hang and keep the block about the same distance from the feet, for it is obvious that the pins will not be the same distance from the floor if one is placed when the block is near the feet and the next when the block is further removed. It is well to have the skirt roughly basted up at the bottom before attempting the accurate length, for if the line is taken when the hem is resting on the floor, the skirt will not drop or stretch as much as it does when it swings clear, and if it drops after the line has been taken, of course the line becomes inaccurate. The block I have suggested using in taking the skirt length may be sawed from a piece of hard wood or cut from

marble, and should be in size about two inches thick, three inches wide and four inches long.

A good block may be made by taking a pin box and filling it with plaster of Paris.

When the plaster has hardened, the pasteboard may be broken away, leaving a nice block the size of the box, the inside of which should have been oiled with salad oil to prevent the plaster from sticking to the pasteboard. As the block may be used when lying on any one of its sides, three different lengths are available. Of course, it is not necessary to turn the skirt up exactly in the line of pins. Suppose that after having taken a line three inches from the floor it is decided the skirt should be a half-inch longer, instead of taking a new line you would simply measure down a half-inch from each pin and your line would not be affected in the least degree, and measuring up from the pins is just as simple if the skirt is desired shorter than the pins.

I have tried most of the patent devices now on the market that are made for taking an even length on the skirt, but none has given me such satisfaction as the simple method I have described. Of course, the above suggestions apply to walking-length skirts.

The length of long skirts is obtained by putting the fitted lining on a form, over which the outside is draped and the length turned up to the

length of the lining. If the skirt is not to have a lining, it is cut, fitted and finished just as you would fit a lining.

POCKETS

In the making of a flap pocket, the flap is first made, lined and finished on all sides except

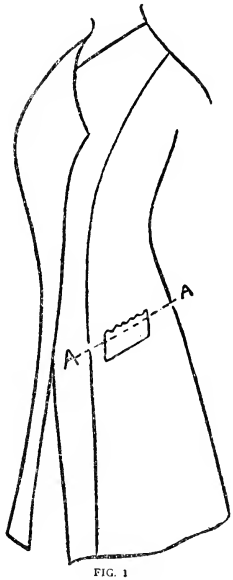


FIG. 1

the one that is to be attached to the garment, which is left raw edge. With the garment on a figure, pin the flap in the position that seems best. The garment should be on a figure or on your

customer when the position of the pocket is decided upon, for this precaution will prevent poorly placed pockets and requires very little time to accomplish. A very good way is to pin

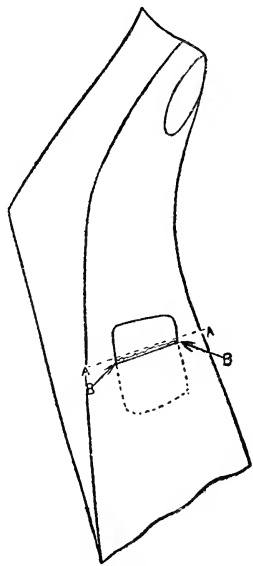


FIG. 2

the flaps in position at the fitting, so that the customer may help decide. This may seem like a "detail" that is beneath being called to the attention of the customer, but remember people have their clothes made to order because they are particular about "details" and confidence is

inspired by your close attention to "details." Having pinned the flap in position, the line AA is marked with thread or chalk before the flap is removed, as shown in Fig. 1.

In Fig. 2 the flap is shown basted on the line AA upside down. After stitching the flap to the coat on the line AA, the pocket hole BB is cut close to the stitching and the flap turned down in its proper position, the seam being allowed to turn upward, in which position it is basted. The back of the pocket proper is now basted so that when the top of the flap is stitched on the outside the pocket lining will also be held. A piece of the material, on the same grain of the goods as the front, is now stitched on the lower edge of the cut BB and turned into the pocket opening, enough of the piece being allowed to extend upward to fill in the space that has been caused by the turning away of the two seams. The front part of the pocket lining is now basted in position and a line of stitching running parallel with, and a little below the line BB, secures the pocket lining and makes the edge of the pocket firm at the same time. The two pieces of pocket lining are now sewn together, forming the pocket.

A firm tack, about a quarter of an inch long, is placed at either end of the pocket slit to prevent tearing. A close study of the pockets in a

man's coat will undoubtedly be beneficial if there is any doubt in your mind as to how any detail is worked out.

FINISHING

Linen and unlined silk coats may be beautifully finished by turning the seams to the outside, where each raw edge is turned over under itself, forming a narrow straplike trimming. When both edges of a seam have been thus turned and stitched, the seam appears to have been strapped and stitched three times, but, of course, what appears to be the center line of stitching is in reality the seam. The inside of the coat is perfectly free from bound seams or other finishing, and presents the appearance of a beautifully lined coat.

The bottom of the coat may be turned up and finished in the same manner. Where the coat is so treated, the skirt should be built in the same manner, and if you have never tried finishing seams in this manner you will admire the clean, neat appearance your work presents when this method is employed.

Skirt braids should be shrunk before using.

The best press cushion is made by cutting up clean woolen rags and stuffing them into a bag made of drilling or canvas. The finer the pieces

are cut the better will be the pad, but they should be no wider than a half-inch and not longer than an inch.

Use the lightest colored woolens you have, scraps of white serge and broadcloth being best. Stuff the pad until it is very solid, after which soak it in clean water overnight and with a hot iron flatten it a little. The pad should be about the shape of an egg, only flattened, and the size should be about fourteen inches long and eight wide. The thickness is usually three and one-half or four inches. If dark woolen pieces are used for the filling, coloring matter sometimes works out and damages the article being pressed. A pad will be found very convenient in pressing every garment, as it fits into sleeve holes, curves, etc.

A smaller pad, built in the same manner, is highly desirable in pressing cuffs, the pad being just large enough to slip inside the average sleeve.

CHAPTER VII.

DESIGNING.

AVE you ever asked why the French excel all other nations in designing? Of course you have; but have you ever had a satisfactory answer? It is doubtful. We may tell each other that a long experience and a natural talent for the work have placed the French in the lead; that they have excelled so long that the balance of the world is now prejudiced in their favor, but that line of reasoning is not entirely satisfactory, even if it is quite true as far as it goes, for we all know that opportunity and talent are not all that is required to make a success—it takes effort and study in addition.

But, you say, there are no models going into Paris, so *what* do they study? Before considering further, let us realize one or two important facts: First, that human beings do not create; that is left to a higher power. Second, that in our best efforts we only *adopt* or *adapt*. If you copy, you are adopting. If you take an idea and change it to suit your requirements, you are adapting.

A beautiful gown is often referred to as a "creation," and, while it is a pretty and complimentary term, it is unmerited and apt to be misleading to the lay mind. The gown in reality is only a clever adaptation of ideas that were copied from or inspired by the greatest of all designers, *Nature,* and it is her "models" and art works that we must study if we desire to surpass in anything where colors are employed. *Color* is Nature's favorite child; *form* takes second place in her affections, but a perfect combination of both are visible in everything produced by her wonderful creative powers. She blends and harmonizes her colors with unerring skill and according to laws that are as fixed as those of the solar system. Furthermore, Nature has furnished us not only color laws, but somewhere in the sky, earth or sea she has given us a concrete example of every combination of color that is possible under those laws. What an unlimited source of inspiration is open by this thought! Remember that Nature makes no mistakes in her color schemes and combinations—they will all stand the test of strictest investigation.

One of the first of the great Parisian dressmakers (I have forgotten which) studied *sunsets* the world over and won fame and fortune from the "daring" combinations he assembled. He was original in his adaptations, and that is

what we should try to be. The original Redfern confined his studies to flowers and copied their combinations in his gowns.

Chevreul, who was director of the dye works of the Gobelins for many years, said that "color is music to the eye," and he used the terms "tones" and "scales" so often in referring to colors that we still employ them.

Those "Frenchy" effects, which is the way we refer to any unusual and pleasing color scheme emanating from Paris, are only most careful copies of Nature. The mole and taupe shades that have been so much in vogue of recent seasons were inspired not only by the silky fur of the little animal, but by the lichens that can be found all over our country on dead and dying wood, and to relieve the somberness of their hues, Nature often adds a touch of color that would be a valuable suggestion to any progressive tailor or dressmaker.

It is said that a piece of moss, beautiful in color and smooth of surface, so appealed to the artistic eye of a weaver that he tried to reproduce the effect upon his loom—velvet was the result.

The first spangles were fish scales, and furnished the idea for the hundreds of kinds now in use. But don't fancy all the suggestions Nature has to offer have been made use of. A

walk through the woods on a summer's day will show you more color hints than an ordinary establishment could use in a year. How many of us grasp the opportunity? Instead, we kneel, like the slaves that we are, to the whims and fancies of our Parisian masters. We seek our inspiration second-hand; from the result of other people's thought; from the result of other people's imagination; from the result of other people's effort.

It is not in keeping with the progress of other branches of art and science, for dressmaking is both. It is conceded that designing gowns is an art; certainly the construction requires considerable scientific knowledge.

What hope is there for us, as a nation, of being anything but "copyists" as long as we work in this manner?

The value of Nature's suggestions in *form* are hardly surpassed by those of color. How many times have you seen the grape used in a design for dress ornamentation? The daisy, clover, pine cones, ferns, cherries and Flower of France are only a few of the many things we frequently see in outline and form, if not in *color*.

Almost any leaf becomes beautiful and full of suggestions for braiding and stitching designs when examined closely.

As a matter of fact, when one becomes accustomed to being constantly on the lookout for ideas, hints and suggestions, it is surprising in what queer places we find them.

For example, my eye was one day attracted by the design of a parquet floor; I made a rough sketch and used it an entire season as a braiding design. Since then I have often used designs found on other floors. Ornamental iron work in the subway stations here in New York has also contributed to my braiding designs, but understand, that when such a suggestion is used and worked over according to your own requirements, there is seldom any resemblance to the design from which the idea was taken. Therefore you are not copying, but adapting. From this remark you are not to understand that I consider it any crime against professional ethics to copy anything that is available and needed, for often it is absolutely necessary.

My only objection to copying is that it deprives me of that much practice and experience.

Thinking that perhaps you will say that all this sounds very well in theory but that you have your doubts about it working out practically, I have selected several of the very commonest of our national flowers, which I will try to convince you offer practical and artistic sug-

FIG. 1

gestions that can be employed and developed in the ordinary workroom.

In Fig. 1 (see page 55) we have a design suggested by the sumac and adapted to the lines of that very admirable street suit, which appeared as a cover design on the September, 1909, issue of *L'Art de la Mode.* It was one of the new models, for it is evident that until we learn to be original in small things we must continue to depend upon Paris for the lines on which we build our gowns and suits.

By way of illustrating my plea for some show of individuality in every dressmaking establishment throughout the country, let us suppose that some other gownmaker in your town has and is making duplicates of the design as shown in *L'Art de la Mode.* The suit appeals to you, and you wish to duplicate it also. But, being progressive, you do not wish to make anything that resembles the work of your contemporaries; therefore you take a suggestion for your decorative scheme from something that Nature offers, just as I have evolved the suggestion shown in Fig. 1.

You thereby become original in your adaptation, your customer is much pleased that she has a gown different from any other, and you have given the inventive and artistic tendencies of your nature something to feed upon. Your

second and succeeding efforts will cause you less and less effort, and at the same time they will show improved results. In despair you say, "I cannot draw." It is not at all necessary; develop your ideas in the workroom with needle

Actual Size of Disk

and thread, scissors, and some scraps of the same material you contemplate using. In design Fig. 1, I would form the leaves and stems of soutache braid and the flower of small discs of cloth, cut with a punch that can be purchased in any good hardware store, and so sewn to the garment with a couple of stitches in each disc (permitting the stitches to show or not, as fancy may indicate) that the edges overlap just as the scales of a fish. This sort of trimming is very effective when done on nets and chiffon, which can be developed into a most charming waist or bodice to go with the suit.

Fig. 2, page 58, is a design inspired by the wild strawberry plant. The body of the waist could be of chiffon cloth (which is the most serviceable material to wear under a coat), the leaves may be cut from thin cloth and used raw

edge, and the stem could be either embroidered or done with braid. The little buttons are the fruit of the vine, small strawberries, and add

FIG. 2

charm and completeness to the design. In this case the natural strawberry tint used for the berries might supply a happy touch of color if it

would harmonize with the general tone of the suit or gown.

I once obtained a unique design from the clover blossom and leaf. The gown was made of a mauve marquisette with a separate coat of

Fig. 3

silk, both of which were ornamented with the clover design. But it was so easily done that the apprentice girls were able to do it, and a very ornate effect was obtained at very little cost.

Fig. 3 shows how pieces of silk of which the coat was made were first cut the size of a quarter. These were basted wherever a blossom was required, and long stitches of zephyr and silk, used together, produced a very pretty flower.

A little padding was used under the piece of silk to give an elevated or raised effect, and there was a small difference between the shade of the zephyr and that of the embroidery silk used with it.

The stems were made of the zephyr and embroidery silk done in outline stitch, and the leaves were cut from the coat silk, the raw edges of which were concealed by an outlining of the zephyr.

Let us aim to be our own designers, appreciating our own thoughts as much as we do those of others, and by intelligent study turn the *workroom* (which we have heretofore regarded as a sort of prison) into a *studio* where our ideas are given expression and where labor transforms itself into pleasure. Then you may be sure you are progressing and helping to free the gown-makers of this country from their Parisian masters.

CHAPTER VIII.

LINES.

HE artist finds in the *lines* of a gown or suit as great a field for the display of judgment and talent as in the coloring, ornamentation and texture of material.

The material and trimming your customer decides upon may limit the available designs, but in the lines of the gown the maker is unrestricted and has ample opportunity for the display of skill, conception of proportion and the emphasizing or concealing of good or bad lines.

No matter how carefully your model and color scheme are thought out, they will count for nothing when the gown is finished if the *lines* are not correct, for the becomingness and individuality of the gown are absolutely dependent upon the correctness and quality of the *lines*.

Another thought that should be constantly borne in mind is that no gown or suit can possibly be smart or stylish unless it is becoming.

Loose fitting conceals and tightness emphasizes the good or bad qualities of the *lines* beneath. For this reason it is just as important to gown

large figures loosely as small ones, but, unfortunately, the average large person does not realize this fact as keenly as the very slight individual does. Of course, the treatment of the two figures is quite different, but the principle involved is the same, namely, that of concealing the undesirable *lines*.

We are all familiar with the distressing sight of the middle-aged or elderly woman, whose form is inclined to corpulency, dressed in a gown or coat that is so tight fitting that the abdomen, large arms, round shoulders and short neck compel attention by their very prominence. The sight is a sad reflection on the woman's gown-maker, who should be the one to save her from such an exhibition of the punishment that *time, carelessness* and *ignorance* have inflicted.

Much of this unsightliness is, of course, due to improper and poor corsetting, but this fact does not excuse the gown maker, who is foolish enough to attempt to build a gown on such a foundation, for the corset bears the same relation to the modern gown that the foundation of a building does to architecture. Insist on your customer being well corsetted if you have any hope of your work showing quality. This does not mean that she must part with a fancy price for a custom-made corset; many stays of most excellent shape and workmanship are on the

market, and can be had in innumerable shops where there is usually an expert to advise the purchaser as to what particular model will best adapt itself to her figure and to make any small changes that may be necessary. The possessor of any but an extreme sort of figure in this way obtains stays which have most of the good points of the high-priced custom-made article, gets them quicker than if made to measure and at a third of the cost.

Such corsets are sold at a very reasonable profit, and are easily within the reach of the purse of any woman who makes any pretense of dressing even moderately well. As a matter of fact, consideration should be given to the stays before the gown is even thought of, and, if a diplomatic explanation to your customer of the necessity for proper stays does not convince her of the reasonableness of your request, you should, in justice to yourself and your work, refuse to accept her order. This, quicker than anything else, will convince her that you know what you are talking about, and will increase her confidence in your ability and judgment. She may plead that she must be comfortable; if so, assure her that she does not know what comfort is if she still clings to the old-fashioned stay that permits, and helps to increase, the size and quantity of the fatty tissues of the abdomen; that

destroys all "poise" and "carriage"; that elevates the bust to a horrible line which shortens the length of the neck (in effect, if not in reality), and which does not possess a single point in its favor. Happily, this type is growing scarcer as modern methods of dress are understood, but they are still seen enough to be a serious reflection on the intelligence of our gownmakers at large.

A serious and common error is often made in lacing the stay too tight, causing the flesh to protrude above or below. This difficulty is easily overcome by using three lacers, each one lacing about one-third of the stay. The center lacer is used to take the greater part of the strain, while the top and bottom ones are drawn only sufficiently tight to make the stay lie smoothly against the figure.

A figure that is round-shouldered may be greatly improved by building out the shoulders in the back so that the line across the back will be less curved. This may be done with ruffles in a waist lining and with padding in a coat, and in both cases the trimming or ornamentation can be made to assist. Fitting closely to the waist in the back should be avoided in such cases, unless the figure is slight; the short-waisted or Empire

effects are better, but, of course, it is only directly in the center of the back that the line is so helpful, therefore the short-waisted line need only be employed there, normal or modish lines being used elsewhere.

A figure that possesses a large bust and flat abdomen should be fitted loose below the bust line in order not to exaggerate the size of the bust. The ornamentation is often permitted to hang away from the figure at this point, which makes the form look smaller beneath.

Large hips seem smaller if the waist is made large. This should be accomplished in the fitting of the stay, but wonders can also be worked into the gown or suit by fitting loose under the arm. The best illustration of this argument is to be seen in the difference the same figure presents when clothed, respectively, in a tight-fitting coat and one that is loose.

Hardest of all the abnormal lines to conceal is the large abdomen. The best remedy available is first to make sure that the skirt does not poke out in front at the bottom. This is accomplished, in a gored skirt, by holding the top of the gore a little full and likewise each side of the gore over the fullest part of the abdomen. The fulness

thus held in should be retained by a thin tape, which may be sewn in with the seam, and the shaping is thereby secured indefinitely. Secondly, the bust should be built out, for the larger the bust the smaller will appear to be the abdomen. Aside from a few good lines that may be obtained in the ornamenting, this is all that can be done with such a figure.

But remember, you are not doctoring the evil, you are only concealing it (or trying to) when you follow these suggestions. The remedy should be cured by the corsetier, and it is an acknowledged fact that it can be cured, even when the person is well along in years, but it requires time and perseverance and more than one pair of stays. However, the results possible are worth the efforts of both the customer and her gownmaker.

CHAPTER IX.

WAIST LININGS.

THE waist lining in general use with first-class gownmakers consists of five pieces on each side; that is, the entire lining is composed of ten separate parts. The dart seam extends to the shoulder, and there is also a seam in the back that runs to the same place.

It is not at all necessary to have these seams meet or match at the shoulder; on the contrary, there is often a good reason for having them reach the shoulder at different points, for, unlike the seams of a coat that are used to divide the proportions of a figure, and thereby become part of the ornamentation of the garment, the seams of a waist lining are always covered, and for that reason may be placed in any position that will add to the comfort of the lining and make it fit better. There is usually a slight depression in the front of the shoulder between the neck and shoulder joint, and the dart seam should run up through the center of this depression, which, of course, varies in different figures, sometimes

being close to the neck, and in other figures nearer the shoulder joint.

In the back the shoulder blade is more or less prominent in the average figure, and the back seam should run over the fullest part, consequently it may not meet or match the front seam at the shoulder.

The underarm piece is employed in this lining, making two seams under the arm, but in small, slight figures it may be discarded by cutting both the front and back pieces a little wider, which, when joined, give but a single seam under the arm in place of the customary two.

Keep the armhole as small as possible. This necessitates having the lining very high under the arm.

Personally, I consider the armhole by far the most important part of the lining, for more good or damage may be accomplished with it than with any other portion.

Round shoulders may be prevented and also cured if, when fitting, you will have your customer stand abnormally erect, with shoulders back and chest expanded.

Be unusually careful to keep the armhole small, and fit the lining quite tight across the back. Then, when the finished garment is worn, it will be found to be uncomfortable if an erect position of the body is not maintained, and, while

some annoyance is likely to be experienced at first, just as is the case with a new shoe, the body soon adjusts itself to the condition, greatly to the benefit of the individual's appearance. This is not an untried theory. I have put it to practical test many times, and it has always been successful if the customer was sufficiently interested in the proceeding to endure the slight annoyance at first noticeable.

A small, well-fitted armhole also permits of a sleeve that will give great freedom to the movements of the arm, and, of course, the higher the garment is fitted under the arm the longer waisted the person appears. Many people have an idea that a large armhole means comfort. Such is not the case when sleeves of the present dimensions are in vogue, and this rule applies not only to waists but to coats as well.

There is no good reason for fitting tight across the bust and chest, but the average woman looks and feels better if her bodices are snug across the back.

Open the linings in the back when it is practicable, as the yokes and collars may be made to fit better than when the opening is in the front. Avoid taffeta silk for linings when possible, as it is stiff and not sufficiently porous, is apt to split, and has other disadvantages. Corsica silk is far better, but is sold only in black and white. This

silk is thin, soft and possesses wonderful wearing qualities.

When I require colored linings I use sapho or other similar weaves, the softness and pliability influencing my decision. A safe rule in selecting linings is to always have them softer than the outside material. This is most essential in the present styles, and will remain so as long as soft materials continue in favor. Financial reasons compel some gownmakers to use cotton linings. In such cases the waist lining will stretch less if the goods is cut on the cross instead of the length, but the skirt lining is cut on the length.

In the boning of waists, I have found that Featherbone gives most satisfactory results. It is an American invention that is not only used extensively in this country, but has been adopted by many of the gownmakers on the other side of the Atlantic.

Where the proportions will permit, chiffon cloth or a heavy mousseline de soie makes an admirable waist lining, and, of course, it is made without boning of any kind. Soft silks are also used in this same way with satisfactory results, but the character of the bodice or waist must determine the availability of such a lining. These soft linings find their greatest usefulness in the waist that is used with a tailored suit, for, being soft, they are more comfortable under a coat

than a boned bodice. Sleeves require most careful fitting, especially when they are small in contour. If, in fitting the cambric for your pattern, the hand is laid on the opposite shoulder and the elbow elevated to the level of the shoulder, a splendid position of the arm is obtained for the fitting, and comfort to the wearer is assured. With the arm in this position it will be noticed that great length is required in the back from the elbow to the shoulder, and the lining should be so cut.

Even with sufficient length of sleeve to allow for the extreme position I have suggested, comfort is impossible, unless the waist lining is cut high under the arm. Long, slight arms require sleeves that are almost straight. Stout or fleshy arms need sleeves that are more curved; that is, there is more bend to the sleeve at the elbow.

The average gownmaker and tailor depend entirely too much on the tape line. Cultivate your eye so that a glance is better, and means more, than any number of measures. For instance, have you ever seen a waist that was "twisted"? Your tape line will probably show that every piece is exactly right in proportion, yet the least trained eye can see that "something" is wrong. Incidentally, this "twist" may be avoided in both waists and coats by stitching *up* one seam and *down* the next.

That is, if one underarm seam is stitched up, the other or corresponding seam on the opposite side of the garment should be stitched down.

Secure basting also helps in avoiding a "twisted" garment. In my own establishment the tape line has very little work to do, for when an order is taken we do not measure the customer with a tape line but with cambric. A number of waist linings in different sizes, cut from five cents a yard cambric and only pinned together, are kept in readiness so that when "measures" are required, a pattern somewhere near the size of the customer is put on and fitted, usually over the bodice the customer is wearing, and the result is a pattern that has more character and better proportions than any I have ever seen cut by systems, charts or other means. This cambric pattern has the waist line marked, not because we really need the waist line but just to give us a guide in putting the real lining together. A line, one, two or three inches above the real waistline, would answer the purpose just as well. The location of each pin is then marked and the pattern taken apart, pressed out flat, and with a piece of tailor's chalk a line is made through the row of pin marks, and any slight corrections necessary are made. After this pattern has been placed on the lining proper and cut, the lines are traced and the lining basted together, and any

small changes or alterations made at the fitting are carefully marked on the original cambric pattern, so that they will not be required on the next lining, for the cambric pattern is preserved for future use.

L'Art de la Mode Block Waist Patterns may be obtained in single sizes or in sets.

When the customer calls for the first fitting the lining is stitched and boned with the exception of the front and back seams, and at this fitting, when the customer is in a plain lining, "test" measures may be taken with the tape if they seem indispensable.

CHAPTER X.

PRACTICAL SUGGESTIONS TO DRESSMAKERS.

NE-PIECE gowns, which are still very much in demand, are easily made by fitting a separate waist and skirt lining and joining them at the waist line, after which it is padded out on the fitting form and the outside draped over it. The lining with the upper or waist part and the lower or skirt portion cut all in one, is harder to handle and more difficult to bring to a state of perfection, but it is certainly best adapted to the gown made of very thin materials, and it can also be advantageously employed where long loose lines are desired. The first fitting should be given in cambric and altered until it is beyond criticism. Look carefully to the fulness of the skirt part, and the manner in which it falls, keeping the straight of the goods through the center of each piece, or, to be more exact, nearly so, for the cross grain should run lightly downward toward the front. This lining, like the one made of two pieces, should be padded out on the form and the draping as nearly finished as possible before fitting. In padding out

these linings or others, tissue paper is usually employed, but if it remains in work very long, the tissue becomes crushed, and the lining consequently loose, which prevents good draping. Curled hair is a little more expensive at the start, but can be used repeatedly, and so long that the initial cost is hardly to be considered. At the same time it will keep the lining filled out indefinitely and cannot be crushed or flattened, no matter how much it is handled.

A new undergarment recently designed by a large French house, for wear under the gowns that are clinging about the feet, is made of Milanese silk.

It is cut just like the one-piece lining above mentioned, but is not boned. It is low in the neck and has no sleeves, but is charmingly trimmed about the top with lace, ribbons and embroidery. The main feature of the garment is the bottom, which is made of silk fringe, twelve inches deep, in the same shade as the garment.

The bottom of the fringe falls to about the length of a short walking skirt, and gives weight to the garment at the proper place, without making anything bulky around the feet.

It is worn under gowns that are made without lining.

Like many other tailors and gown makers, we have experienced our share of annoyance

and trouble, caused by the stretching of the loosely woven woolens, in favor this season. We have overcome the difficulty in the skirts by lining them just as a coat is lined. That is, the skirt is first made without any lining and fitted in this condition, and after the lines are satisfactory each gore is spread smoothly on a large press-board and a gore of silk basted in place. The lining is attached all around, bottom and all, and gives a foundation that prevents the outside part from sagging and becoming "kneed." The lining must, of course, be soft, otherwise the clinging effect will be lost and the skirt will appear to be lined with hair cloth or canvas.

It should reach to the top of the hem, or in other words, a few inches of the material are left at the bottom to take the extra hard wear the skirt will receive at that point. An ordinary skirt braid finishes the extreme bottom. This braid should always be shrunk, and when sewing it on, hold it rather full. For these extremely loose weaves the gored pattern offers the best model as the skirt will have less opportunity to sag than where the pieces are wider. If plaits are used, the edge of each should be stitched as close to the edge as possible, which will help to prevent stretching. Don't be discouraged if either the coat or skirt appear to be "twisted," for the popular loose weaves are

again responsible, as many of them stretch more on one bias than they do on the other.

The remedy is to open the seam and let the edge stretch as much as it seems to require and then take a new line with your pattern.

Still another way (and a very good one it is) is to cut out your material roughly, allowing large seams and fit it to your customer just as you ordinarily would fit the cambric. Then mark the position of each pin, take the pins out, lay each piece down flat and run a chalk line through the marks where the pins were, laying the corresponding pieces together and thread mark them to get the two parts alike. Don't omit the lead weights in these coats, as they are most essential.

Also, cut your arm holes unusually small, for the material is apt to stretch so much that it (the arm hole) will be so large, the garment will be ruined, or a great deal of work will be required to right the defect. Remember, an ounce of prevention is worth a pound of cure. At my establishment we often make wide stitched belts to use with our tailored skirts, but of course the customer's figure is considered first. We like the belts as wide as the figure can becomingly wear them. These belts are made on two thicknesses of cambric and both it and the outside goods should be cut bias and

firmly basted together. Then, before stitching, stretch both upper and lower edge with the aid of an iron, so that the center of the belt will rest against the figure.

Where we make a separate bodice or waist to go with the tailored suit, an extra girdle of trimming silk is usually sent home with the order.

For instance, we recently made a strictly tailored suit of mauve cheviot that was most appropriately worn with white linen shirts, and the wide belt of the same material above referred to, for morning shopping, etc. Then for afternoon wear, we made a bodice of net, chiffon and satin, all in the same shades of the coat and skirt and to use with this, there was a crushed girdle of satin, which had hanging ends, about eight or nine inches long, around the edge of which there was a narrow plaiting of the net with satin edge. This dressy bodice made the suit available and appropriate for matinée and semi-formal occasions of the afternoon, and it is safe to say that the average American woman can and does get more service from such a suit than from any other part of her wardrobe.

CHAPTER XI.

FURS.

NY ordinarily intelligent gownmaker or tailor can add a considerable amount to his yearly profits by altering and remodeling furs.

The experience and knowledge gained from this class of work soon inspires sufficient confidence to warrant the undertaking of new orders, and as the average regular furrier requires much larger profits than the tailor or gownmaker receives, very attractive estimates can be offered the customer.

The gownmaker can usually add something in the way of ornamentation that would not be found on the furrier's work except in the very high-priced models that come from Paris. Attractive ornaments and trimming certainly improve most furs and relieve the severeness of appearance that they otherwise have.

The French models, especially this season, show great variety of trimming, and few coats or muffs and neckpieces are made entirely of a single kind of fur. Chiffon the color of fur, over satin, either in self or contrasting shades,

seems to be the most effective and popular, and in shapes there is just as great opportunity for the display of originality and ingenious ideas as in any branch of garment making. A clever muff I saw recently was made like a large envelope, only with the ends open to receive the hands. The flap covered an immense pocket the size of the entire muff, into which several toilet articles such as a lady might require during an afternoon's absence from home were fitted, still leaving considerable room, which would be most convenient when one was shopping. Another imported model was made of strips of Australian opossum (which is a serviceable gray fur that greatly resembles chinchilla and is not very expensive), and between the strips of fur were puffings of cobalt-blue satin which was covered with gray chiffon, also puffed. The effect was most pleasing, and this model would be an ideal one for the beginner to use, either in new work or alterations, for the matching of the furs to make the seams as nearly invisible as possible (which is perhaps the most difficult part of fur work) is not necessary, owing to the puffings between the bands of fur. An old muff of small size could be cut into bands, and with the aid of satin and chiffon or other trimming a muff of fashionable size could be made without the addition of any fur. Black astrachan is probably

the easiest fur to work with, and at the same time it is the most serviceable.

Skins with long, curly hair can be purchased for $1.50, and as the hair gets shorter and glossy the price goes higher, the best being worth about $8.00 each. As the breed of animal is smaller in these better class skins, it requires about two of the $8.00 kind to equal in size one of the $1.50 variety, and they do not wear as well as the heavier ones. The Australian opossum I mentioned is a skin about eight inches wide and twelve inches long, and about two-thirds of it can be used. The price per skin runs from $2.00 to $3.00.

It is a popular fur and has good wearing qualities, as well as possessing smartness. In my own establishment we have used this fur to modernize handsome astrachan coats, which were made a season or two ago. In one case that is typical a three-quarter coat that was made three winters ago had some of the fulness taken out of the skirt part and fitted in a little closer to the figure. The pieces taken from the skirt part were used to repair such places as needed attention, and a large rolling collar of the Australian opossum added. A wide band of this fur was also added to the bottom of the coat, making it full length.

If you do not care to take the responsibility of cutting the fur and having it put together in your

own workrooms, there is another method prevalent among good houses here in New York that has many advantages. It consists of fitting a canvas to your customer and sending the rectified pattern to a good furrier for the construction.

It is even advisable to give the canvas a second fitting, so that a minimum amount of alteration will be necessary when the fur garment is tried on. In this way your customer gets the benefit of your knowledge of her lines, and, with the addition of braid, embroidery or other trimming, a very handsome and individual garment leaves your establishment. The furrier will give you an estimate of the cost when he sees your canvas, and can plan just how many pelts will be required to build the coat or whatever else you may be making.

In any case, it is safe to say that after paying the furrier, and making a reasonable charge for yourself, the garment will cost the customer less than it could be purchased in the shops, to say nothing of the greater satisfaction she would have in the custom-made article.

One customer brought us a beaver muff and neckpiece that had been discarded on account of the "queer" old shapes they were cut. At a cost of $12.00 we added tan chiffon over a lighter shade of satin, making the two pieces not only

wearable but smart, and the customer was delighted to pay us a profit of 100 per cent. In another case we used an old Persian lamb neckpiece with the best parts of a sealskin coat to make a good muff and a large collar for a storm coat. These two furs combine well. We used the Persian lamb as a band on the outer edge of the collar and around the ends of the muff; the rest was of the seal.

Skins or pelts should be moistened on the hide side and, while damp, stretched and tacked on a board or wall to dry. The cutting should be done with a sharp knife from the skin side, so as not to cut the hair on the opposite side. Therefore, don't lay the fur on the table when cutting, but rather hold it up. The shape should first be marked on the pelt side with chalk. If the fur you are working with is old or tender and will not hold stitches well, the whole fur may be greatly strengthened and made more serviceable by sewing it to a thin, firm percaline or cambric, which should also be soft. We recently handled a very costly ermine lining that had ceased to be useful on account of its tearing as fast as it could be mended. We mounted it on a fine linen lawn, which was "padded" to the fur with stitches not more than a quarter of an inch apart, and I believe it will now stand more hard wear than it has already given its owner. By

"padding" is meant the same stitch that is used to sew the canvas and material together in the construction of the under part of a man's collar. The linen lawn or percaline lining is designed to take the strain that otherwise would come on the fur.

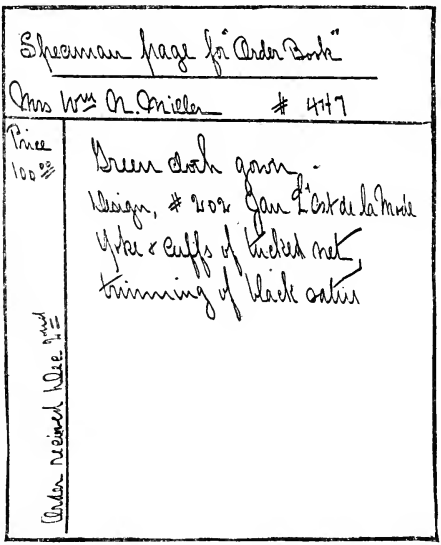
CHAPTER XII.

BOOKKEEPING.

N all dressmaking establishments the problem of ascertaining the exact cost of each order leaving the workrooms is most important both in the large and the small business, but the large concern has the advantage over the smaller one by reason of the greater amount of bookkeeping required, making it necessary to employ experienced accountants to do the work. In the small establishment, where there is comparatively little, the bookkeeping is often undertaken by someone who has other duties, and this circumstance in connection with a lack of training or understanding of the best methods, often leads to complications, and "guessing" has to be resorted to.

The writer believes that most of the objections encountered in ordinary systems have been provided for and overcome in the one described herein, which, with minor changes, has given complete satisfaction in his own establishment for the past five years. It is adapted to a business of any proportion, but where the amount of orders executed in a season are small, several

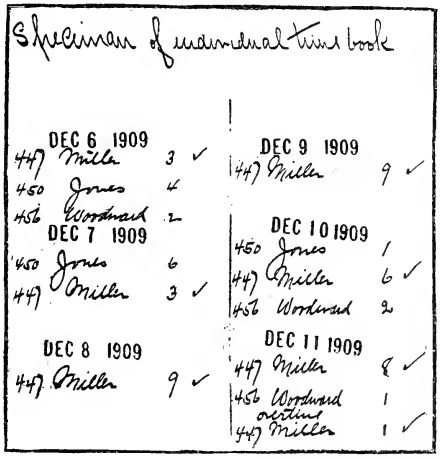
slight changes may be made to simplify the work. The books required are the *Day* book, *Journal, Ledger, Order* and *Cost* books in addition to the *Pay-Roll* and *Individual* time books for each em-


Sheerman page for Order Book
Mrs Wm A. Smiller # 447
Price 100.00
Brown cloth gown.
Design, # 202 Jan L'Estrade la Mode
Yoke & cuffs of checked net,
trimming of black satin
Order received Dec 9th

ployé. In the *Order* book a memorandum of all details connected with each order is written and each is given a number. Each page of the *Cost* book is numbered to correspond with the numbers in the *Order* book.

This order number should be written on a tag, together with the customer's name, and sewn to

the garment, where it remains until the garment is ready to be delivered. The tag is for the purpose of identifying the order when the employes give an account of their time each day, which they do in the manner shown in the "Sample of


Specimen of individual time book

DEC 6 1909
447 Miller 3 ✓
450 Jones 4
456 Woodward 2

DEC 7 1909
450 Jones 6
447 Miller 3 ✓

DEC 8 1909
447 Miller 9 ✓

DEC 9 1909
447 Miller 9 ✓

DEC 10 1909
450 Jones 1
447 Miller 6 ✓
456 Woodward 2

DEC 11 1909
447 Miller 8 ✓
456 Woodward 1
447 Miller 1 ✓

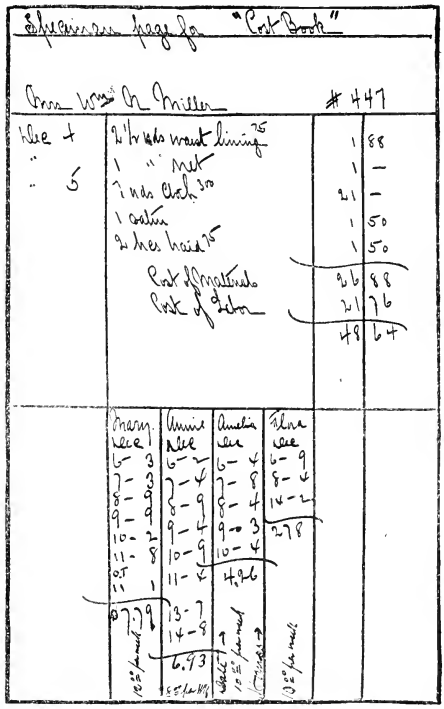
individual time book." One of these little books is provided for each person, and if they are supposed to work from eight o'clock in the morning until six in the evening, allowing an hour for lunch, the working day is composed of nine hours' labor, and this amount of time must be shown in this individual time book if the employe is to be paid for a full day's work.

This account of time may be kept by each

person, but a better way is to let one of the girls take all the time each day in order that the writing may all be the same, and therefore less confusing to the bookkeeper than when each person does her own. The number of the order and the name of the customer are copied from the tag on each garment that has been worked on, and the number of hours indicated opposite. By using two pages, as shown in the sample, the entire week's work may be seen at a glance, and the number of hours worked each day may be quickly copied into the regular time or pay-roll book, a specimen page of which is also shown. Let it be understood that no time will be paid for unless it appears in this little book, for the hours are also copied into the "Cost Book," which will be described next. One of the chief advantages of this system is that the amount of wages paid out in a given time will equal the amount of labor charged against orders, a condition that seldom prevails in a gownmaking establishment.

The "Cost Book," a sample page of which is herewith shown, is the only book used that is different from the regular and conventional manner of accounting. Its simplicity and accuracy is apparent at a glance, showing, as it does, the entire cost of materials, the total of the labor cost and the sum total of both of these.

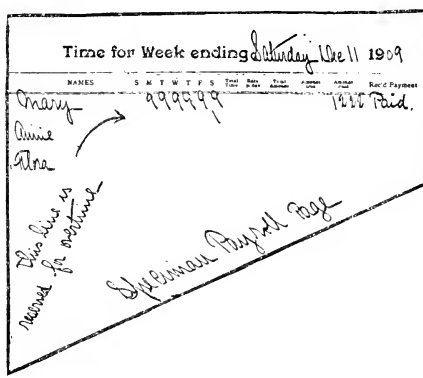
The number of hours any employé has spent on the garment is obtainable in a second, and you have the satisfaction of knowing to the



penny what the entire cost of the order has been.

Referring to the sample page of the individual time book, it will be seen that the employé designated "Mary" worked three hours on Monday,

December 6, on order No. 447, which is being made for Mrs. Miller. Tuesday, the 7th inst., shows she worked three hours, and so on. Check each individual book as the time is entered. On Saturday she worked an hour overtime, which

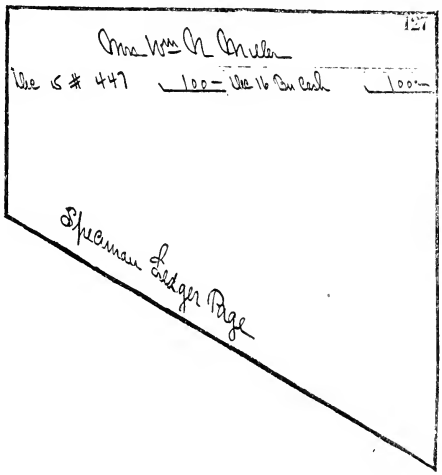


is so noted, and in making out the pay-roll she is paid accordingly, and the time charged against the order just as the other is, but the letters O.T. are inserted to indicate that it was overtime, which explains why more than nine hours, the regular day's work, has been charged up.

The "day," "journal" and "ledger" are used in just the same manner as usual, but note on the specimen of the ledger page how the order is charged to Mrs. Miller; by simply charging the number, No. 447, and when Mrs. Miller's

check is received the account balances without an unnecessary figure.

Every gownmaker has to make some alterations on old work to accommodate her customers, but she should not have to do it at a financial



loss, and this system will prevent just that sort of undercharging. In my own establishment, we have a rule not to give estimates for alterations; when they are finished a fair percentage of profit is added to the workroom cost and a bill rendered for that amount. Often the alterations cost less than we thought they would, but usually they cost more, and to guard against loss from

underestimating we have made the rule above referred to.

All goods received are first charged to stock, and from stock they are recharged to the different orders they are to be used on.

We have found that instead of having separate books for the "cash" and "stock" accounts, they may be carried for a season in an ordinary "journal." We use an entirely new set of books for each season, and have them of uniform size, so that we can refer at a moment's notice to any order we have ever made and obtain at a glance any information we may desire.

QUESTIONS ANSWERED BY MR. WATKINS

Will Mr. Watkins kindly tell me whether or not I should line the coat of a white mohair or serge suit? It seems to me that *it cannot* be lined unless the lining is to be removed to clean.

Mohair coats are often made without lining because they slip on easily, but such is not the case with serge, which should always be lined. It would be dangerous to make up without a lining some of the new very thin mohairs, as they have not sufficient body in themselves to stand the strain. Both mohairs and serges clean just as well with lining in them as without.

* * *

I wish to know if the silk like enclosed sample should be shrunk or sponged before making into coat suit, No. 1990. As water spots all silks belonging to the pongee family, I would like your advice.

Silks do not require sponging or shrinking. They are apt to spot from rain, but this cannot be avoided by shrinking them beforehand.

Since writing the chapter containing a description of the proper methods of sponging and shrinking different materials, I have been asked why I did not describe the manner in which silks are sponged. The omission was due entirely

to the fact that silks are cut as they reach you, no sponging or shrinking being necessary. In fact, if you should attempt to do so, you would take great chances of ruining the fabric.

And don't dampen seams or any other part of a silk garment when pressing. Place a thin piece of cambric over the part to be flattened, and use only a moderately warm iron. This will sometimes cause a seam to lie flat that would not do so if the iron was placed next to the silk.

* * *

In making a coat, my material had been shrunk. After putting my canvas in and pressing, it seemed to be all right until I gave my last pressing, and now that my coat is practically finished the outside seems to be too tightly stretched. Is there anything I can do? The idea of ripping and making my coat over has discouraged me dreadfully, and I hope you may help me out.

Your material may have been shrunk, but it is quite evident that it was not shrunk sufficiently. Read the instructions for sponging. If the shrinking has not made your coat too short-waisted or otherwise ruined the shape of the outside, the "tight" effect you describe may be remedied by cutting the canvas, allowing the edges to overlap sufficiently to relieve the "stretch" of the outside material. Take a few stitches in the overlapping edges of the canvas.

The lesson this experience has taught you is worth much more to you than the trouble it will

require to make the coat right, even if you have to take it entirely to pieces.

* * *

Can you tell me why in pressing a tailor-made coat the cloth separates from the canvas; that is, doesn't look flat as it should. I have basted it closely, dampened well and pressed until dry, and it leaves marks of bastings and looks as if it had not been well done.

The reason the cloth and canvas do not lie close together is because either one or both were not properly shrunk. I imagine the canvas was put in on the straight of the grain (it should have been slightly bias) and that it shrank some when the coat was being pressed. Your pressing is probably all right as far as it has been done, and the marks of bastings and the shine that results from pressure of the iron may easily be removed by first covering the affected part with a slightly damp cloth and pressing very lighly with a moderately hot iron, the object being to force just enough steam through the cloth to raise the nap of the cloth.

* * *

Should shantung silk be sponged to prevent spotting, and should it be shrunk in cold water or steam-sponged? My piece is smooth finish, not a rough pongee.

Also will you tell me what causes small, puckering wrinkles at a distance of, say, one and one-half inches above, below and at the waist line, on the seam on each side of the front and on each side of the back of

a coat, where there is no center-back seam? This has been my greatest difficulty in making semi-fitted coats. Have used several *L'Art de la Mode* patterns, and, while they are in every way satisfactory, I have always had this difficulty. Also, how should I press these seams; should they be stretched? I have slashed all the curved places in each case.

Your first question, relative to the shrinking of silks, is answered in Chapter II.

The wrinkles that have bothered you have been caused by one of two things. Either the pieces of your coat have been cut too wide, or you have been fitting too tight. With a wide, straight, seamless back, even on a slight figure, it is obvious that the lines must be left very loose.

If a slightly fitted effect is desired, the coat must have more pieces, thereby making them narrow, which will make it possible to give the coat more shape.

After cutting, and before putting the coat together, stretch the edges of each piece with the aid of an iron for a distance of four or five inches above and below the waist line.

If the material is silk, do not dampen; if it is woolen or anything that water will not damage, a little moisture will aid the pressing.

* * *

Will you please tell me in making coat 4954 in September *L'Art de la Mode* if the front would just be

lined with cambric or canvas? Also if the neck and armsizes should have any facing of canvas? What kind of cambric do you mean for facing, common cambric, 5c. per yard?

Should the coat be lined throughout if made of heavy zibeline? In basting in a lining, which is the correct way? To baste the lining onto the goods or have the goods on the side you do the basting?

The use of cambric makes a lighter, softer coat, than when canvas is employed, and the cambric is easier to work than the canvas.

The selection of one in preference to the other is purely a matter of personal like or dislike for "soft" or "stiff" work. Some customers like the one kind, others like the reverse. The canvas or cambric, whichever is employed, should go around the arm holes and neck. The cambric is the ordinary five cent quality and, like canvas, should be thoroughly shrunk before using. The coat should not be lined throughout with the canvas or cambric, no matter what the material.

The silk lining should be basted onto the coat; the basting should not be done from the outside. A small raised press board is very helpful in basting in the lining.

* * *

I have been reading over your lessons on successful tailoring and I see that in the third article you say that the canvas should be seamed up separately from the outside.

Now does that mean that canvas is sewn up like the

lining, and then when you put your finishing stitches on the seams of the coat you stitch right through the canvas, or is the canvas just attached by hand after all outside stitching is done on the coat? And would you please tell me whether in light weight goods such as serge, the canvas should go all through the coat, clear to the bottom, both back and front, or whether you would advise using linen tape from the hips down, and whether in a broadcloth suit you would use the canvas the same as you described to be used in the shantung coat at the end of lesson 2?

Would you also give me information on how to make the pockets without the flap and also the pocket that is similar to the top left-hand pocket of a man's vest which is sometimes put on the left-hand side of a woman's coat.

The stitching should all be done on the outside material before the canvas is put in. The latter is seamed separately and then fastened to the outside part of the seams.

The canvas should never go entirely through the coat. In Chapter II you will find descriptions and illustrations of the way the canvas and cambric is used.

The pocket you inquire about is made by basting the flap upside down onto the coat, after which it is stitched on what is then the upper edge. The pocket hole is then cut and the back of the pocket lining stitched in place.

The flap is next turned up and stitched along the outside edges, and the front of the lining

attached, usually by stitching through the seam that attaches the flap to the coat.

Lastly, the two pieces of the lining are sewn together, which makes the pocket.

* * *

I made a coat and find, after finishing it, that it wrinkles badly at the waistline at the side front. I have tried taking it in, but that doesn't help. Can you give me some advice?

A number of different things may cause the wrinkles in the front of the coat you write about. The front piece may be held too full where the wrinkles occur, or it may require stretching, which necessarily would be indicated by the wrinkles appearing some distance from the seam, and there are other things that would cause the same trouble, but the easiest remedy, if the defect does not respond to simple treatment, would be to pin the wrinkles up in any position they will go easiest, then take the fronts entirely out of your coat, and make a new pattern by the front that has the wrinkles pinned in. After you have an accurate pattern, remove the pins from the part that was wrinkled, and the difference between the new pattern and the old front will probably show you where your trouble was.

* * *

In pressing the seams, how do you prevent the shining on the right side and how do you remove the same?

I also have great difficulty in pressing plaits, a streak on the right side being caused by the edge of plait on wrong side. How do you prevent this?

What is the best interlining that you can suggest, something that is light in weight but warm? Is there anything that is better than crinoline to line a voile coat with? If so, do you think the coat should be lined throughout with this? Is a coat interlined with chamois equal to one lined with fur? I have great difficulty in obtaining a perfect hanging skirt. I have tried a number of the skirt markers. Is there one that you can recommend that is inexpensive?

In interlining a coat do you stitch the interlining in with the seams of the material or do you stitch both separately?

The gloss on the right side of the garment, which is noticeable after you have pressed the seam, may be removed by laying a slightly damp cloth over the shiny part and touching it lightly with a moderately warm iron. This process may have to be repeated a number of times. By laying several folds of thick wrapping paper under each plait while it is being pressed, you will obviate the streaks you complain of. We are sending you a sample of the interlining used in our establishment. It may be purchased in the better class dry goods shops and costs from sixty to ninety cents a yard. Do not line your voile coats with crinoline. A better plan is to stitch your voile and silk lining together. The seams may be turned to the outside, pressed open, and

covered with braid or other trimming, or they may be turned to the inside and covered with a strip of lining silk. This makes a very thin and light coat. If you will study Chapter VI, I think you will have little bother in getting an even line on your skirts in future. A very inexspensive skirt marker is described in that article. When interlining a coat after the seams have been pressed open, baste the inner lining to the seams of the coat to hold it in place and have the edges of the inner lining only meet; for if they overlap, there will be an unnecessary thickness.

* * *

I suppose your offer to answer perplexing questions on tailoring is for the home tailor also. Would you line coat No. 5023 throughout with drilling (I am using broadcloth) for extra weight? Also how shall I use an interlining of light canvas for body part? What may be the reason that with every coat I make there is always a fold under the back collar? Your answer will be of great assistance to me.

The drilling you inquire about would only make your coat heavy without giving any warmth. Use instead a loosely woven wool inner lining, that is made especially for the purpose, and use it only in the sleeves and upper part of the coat. Canvas should be used only in the fronts of the coat and around the armholes, as described in an early chapter. The wrinkle under the back of the collar is caused by improper

shoulder fitting, probably (in a coat that has a seam in the center of the back it might be caused by the seam being too curved—that is, not as nearly straight as it should be), and if you will only pin the shoulder seams of your next coat on the outside, so that they can be changed easily when fitting, you will undoubtedly be able, with a little experimenting, to ascertain the cause of the trouble.

* * *

Will you kindly tell me if velvet requires an interlining for skirt as well as for coat, and what kind of interlining should be used? Is there a particular way to work on velvet?

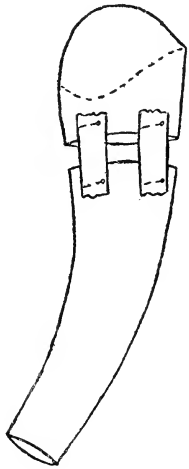
The velvet, a sample of which you enclose, should make a very smart Winter costume if built on simple lines. A drop skirt of soft silk should be worn, but the velvet skirt must not be lined solidly like a coat. In cutting velvet, remember there is an up and down to it, and that if you do not cut all your pieces on the same grain of the goods, your gown, when finished, will shade in such a way as to appear not to be all cut from the same piece of velvet. I refer you to the Editor's article on this subject on page 21 in the January (1910) *L'Art de la Mode,* which you will find very helpful.

* * *

Will you kindly tell me what makes a sleeve pull on the back seam from the elbow up? It seems too short,

and how can it be lengthened? This is one thing that has baffled me.

The sleeve draws because it is too short from the elbow to the armhole. If you have this sort of difficulty you should fit a cambric



sleeve first. This cambric sleeve may be cut as indicated in the accompanying sketch, and if you are fitting the right arm have the customer put the right hand on the left shoulder; and while the arm is in this position allow the parts of the sleeve to separate as much as necessary, then pin the upper and lower portions together as indicated in sketch.

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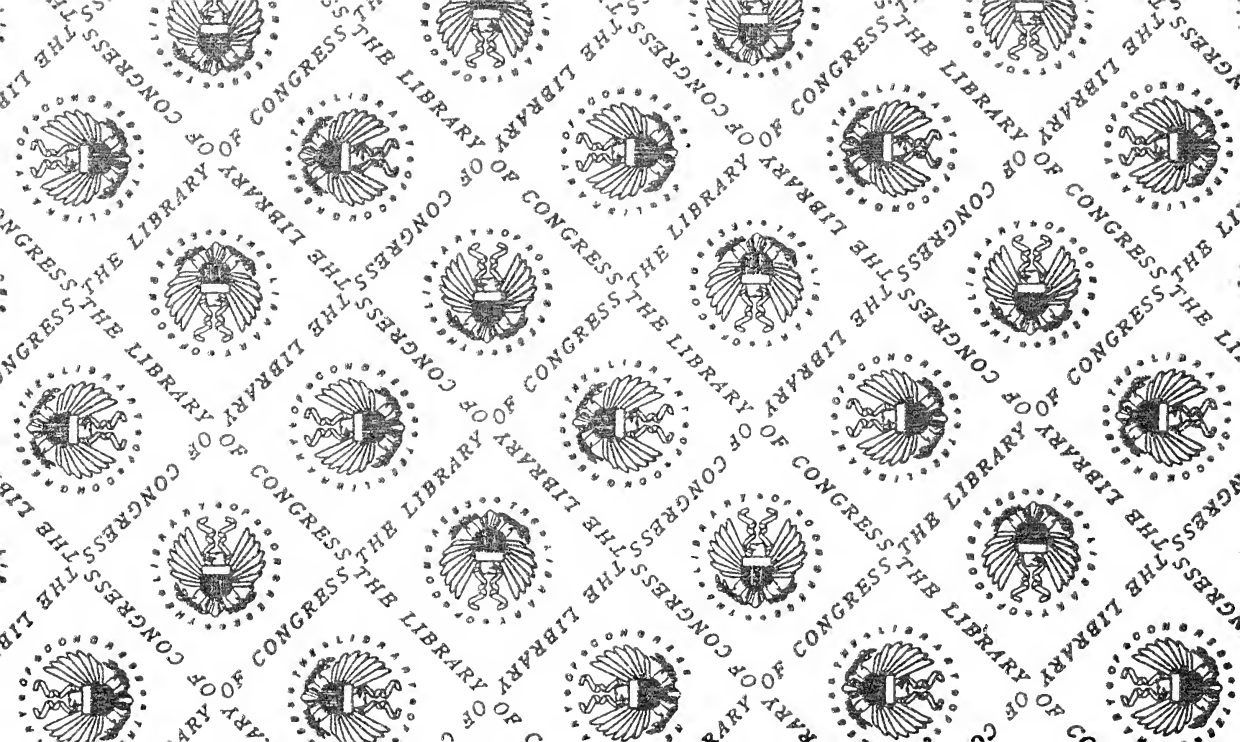
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